

Modern Art (Zyklus III)

Univ.-Prof. Dr. Eva Kernbauer

Fall/Winter 2020/21

This course offers an introduction to the emergence of European Modern Art (1800-1950) in the global context. We will look at the formation of Europe and European Art as cultural entities framed and shaped by political and economic struggle, emerging nationalism, colonialism and global expansion.

In distinct chapters, we will examine the transformation of art in the course of Modernism: exhibitions and art journals proliferate as new art publics emerge; visibility is being transformed by the experience of modern urban space; non-Western art is appropriated in Orientalism, Expressionism and Primitivism; new media such as photography and film are being introduced; performative and spatial art practices emerge. We will specifically look at intermedial approaches, interconnections of art and design, artistic engagements with new media, the notion of the "Gesamtkunstwerk", and the modernist concept of art as an experiment for social change.

Framed by the histories, theories, and discourses of modernism and modernity, this lecture examines the main practices, concepts, themes and debates that structure their study. While it is organized as an introductory survey and broadly follows Western periodizations of modern artistic practices of the 19th and early 20th centuries, it also challenges concepts such as "European art", as well as stylistic classifications and the primacy of specific artistic genres and media. Using case studies, we will examine artistic practices in relation to their historical, socio-political, and institutional contexts and analyze the relation between social and aesthetic forms.

Chapters:

1. EUROPEAN ART AND GLOBAL MODERNITY Modernity and Modernism as concepts. Inventing Europe. Classical Antiquity and Neoclassicism.
 2. SEARCHING FOR REALITY: Romanticism, Realism, Naturalism, Symbolism
 3. URBAN VISUALITY AND INDUSTRIALIZATION Exhibitions. City and Country, Nature and Technology. Impressionism
 4. FORM (IN PAINTING): Jugendstil, Symbolism, Seurat, Gauguin, Symbolism, van Gogh, Cezanne, Les Fauves
 5. EXPRESSIONISM, Primitivism, Cubism
 6. FUTURISM, DADA: Anti-art and new artistic practices
 7. RUSSIAN AVANTGARDE: Art in Social Reality
 8. ART AND/AS DESIGN Secession, De Stijl, Bauhaus
 9. PHOTOGRAPHY, FILM, INTERMEDIALITY
 10. SURREALISM
 11. ZERO POINTS OF MODERNITY: Expulsion, historicization, new beginnings
-

LECTURE MODE

This lecture is held in the Auditorium, VZA 7, which can accommodate up to 120 persons under strict safety regulations. For all students who prefer to do this course online, the image script, as well as an audio recording of the lecture will be uploaded weekly.

Please be prepared for a switch to online webinar mode any time, if restrictions are increased.

LECTURE DATES

05/12/19 October, 09/16/23/30 November, 07/14 December, 11/18 January (and 25 January, if necessary).

EXAM

Written exam, to be completed optionally in English and German. Exam dates are offered at the end of January, in March and April 2021. After that, no more exam dates will be offered, as the lecture changes every year.

EXAM Date: 26 January, 10:00–11:30, Auditorium, VZA 7
27 January, 4:30–6:00, Auditorium, VZA 7

Due to Covid-19 restrictions, registration is mandatory for the exams, due to limited space. Registration will be opened in January.

IMAGE SCRIPTS

The image scripts shown in the lecture will be uploaded weekly in the OwnCloud folder together with useful texts for each chapter. As you register for the lecture in Base Angewandte, access to the OwnCloud folder will be activated automatically.

TUTORIAL:

The lecture will be accompanied by a tutorial course led by Marei Buhmann (marei.buhmann@student.uni-ak.ac.at), offering support for any issues or question you might have regarding the lecture. Marei will organize sessions to discuss specific topics, artworks and/or texts. Information can be found at www.angewandtekunstgeschichte.net, on Base Angewandte or at the lecture sessions.

This the programme so far:

Tuesday, 17.11.2020, 18:00-19:30 (Practicing Image Analysis)

Tuesday, 12.01.2020, 18:00-19:30 (Exam Preparation)

(Optional Session: Reading Texts Together)

+ ongoing Q&A via Google Doc (Marei will send out a link to all registered students)

RECOMMENDED READING:

You can find all these books or book chapters either online in the OwnCloud folder, or in a special reference collection in the library.

Pelican History of Art (Bd. 8, 11 und 16: Fritz Novotny: Painting and Sculpture in Europe 1780-1880; George Hamilton: Painting and Sculpture in Europe 1880-1940; Henry Russell Hitchcock: Architecture: Nineteenth and Twentieth Centuries)

Albert Alhadeff, Théodore Géricault, *Painting Black Bodies, Confrontations and Contradictions*, London 2020.

Darcy Grimaldo Grigsby, *Colossal. Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal*, New York 2012.

Darcy Grimaldo Grigsby, *Extremities. Painting Empire in Post-Revolutionary France*, London 2002.

Thomas Crow, *Restoration: The fall of Napoleon in the course of European art, 1812–1820*, Princeton/Oxford: Princeton University Press, 2018.

Bénédicte Savoy, *Kunstraub. Napoleons Konfiszierungen in Deutschland und die europäischen Folgen*, Köln 2010.

Andrew Graciano (ed.), *Visualizing the body in art, anatomy, and medicine since 1800: Models and Modeling*, London: Routledge, 2019.

Christian Kravagna, *Transmoderne. Eine Kunstgeschichte des Kontakts*, Berlin 2017.

T. J. Clark, *Farewell to an Idea. Episodes from the History of Modernism*, New Haven 1999.

Robert L. Herbert, *Impressionism. Art, Leisure and Parisian Society*, New Haven/London 1988.

Griselda Pollock, *Differencing the Canon. Feminist Desire and the Writing of Art's Histories*, London 1999.

Beaumont Newhall, *The History of Photography. From 1839 to the Present Day*, New York 1982.

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, in: *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn, New York: Schocken Books, 1969.

Anna Deuze and Julia Kelley (eds.), *Found Sculpture and Photography from Surrealism to Contemporary Art*, Farnham 2013.

Rosalind E. Krauss, *The Originality of Avant-Garde and Other Modernist Myths*, Amsterdam 1997.

Hal Foster, Rosalind Krauss, Yve-Alain-Bois, *Art since 1900: Modernism, Antimodernism, Postmodernism*, London 2011.

Leah Dickerman (ed.), *Exh.-cat. Inventing Abstraction 1910-25*, Museum of Modern Art, New York, 2012.

Bénédicte Savoy/Felwine Sarr, *The Restitution of African Cultural Heritage. Toward a New Relational Ethics*, November 2018, http://restitutionreport2018.com/sarr_savoy_en.pdf.

Simon Gikandi, *Picasso, Africa, and the Schemata of Difference*, in: *Modernism/modernity*, Bd. 10, #3, September 2003, 455–480.

Victor Margolin, *The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917–1946*, Chicago 1997.

Charles Harrison/Paul Wood (ed.), *Art in Theory*, vol. I: 1815–1900; vol. II: 1900–2000, Oxford 2003.

Meyer Schapiro, *Modern Art. 19th and 20th centuries. Selected Papers*, New York 1996.

Leo Steinberg, *Other Criteria. Confrontations With Twentieth-Century Art*, London/Oxford/New York 1972.

Sigmund Freud, *Civilization and its Discontents*, (orig.: *Das Unbehagen in der Kultur*), London 1992.

Exh.-cat. *Dada Afrika. Dialog mit dem Fremden*, Museum Rietberg, Berlinische Galerie, Berlin, Zurich 2016.

Exh.-cat. *Surrealismus und primitive Kunst. Eine Wahlverwandtschaft*, Fondation Pierre Arnaud, Lens, Ostfildern 2014.

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*. London 1993.

James Clifford, *The Predicament of Culture*, London und New Haven 1994.

Christian Kravagna, 'Painting the Global History of Art: Hale Woodruff's *The Art of the Negro*', *Tate Papers*, no.30, Autumn 2018, <https://www.tate.org.uk/research/publications/tate-papers/30/painting-global-history-of-art>.